

# Memorandum

To: Panel Members Date: April 24, 2003

From: Ron Tagami, Manager Analyst: N. Weingart  
Peter DeMauro, General Counsel

Subject: One-Step Final Agreement for **Video Symphony EnterTraining, Inc.**  
(www.videosymphony.com)

## **CONTRACTOR:**

- Multiple Employer: Training Agency
- Training Project Profile: Retraining: companies with out-of-state competition
- Legislative Priorities: Displaced/Potentially Displaced Workers,  
Developed Jointly by Management and Workers, and  
Promotion of California's Workforce
- Type of Industry: Manufacturing and Entertainment Media Services
- Repeat Contractor: Yes
- Union Representation: Yes
- Name and Local Number of Union  
representing workers to be Trained: National Association of Broadcast Employees &  
Technicians (NABET), Local 53

## **CONTRACT:**

- Program Costs: \$1,188,800
- Substantial Contribution: \$0
- Multiple Employer Support (0%)
- Total ETP Funding: \$1,188,800
- In-Kind Contribution: \$624,145
- Maximum Contractor Charge: N/A per trainee
- Reimbursement Method: Budget
- County(ies) Served: Statewide
- Duration of Agreement: 24 months

**SUBCONTRACTORS: N/A**

**THIRD PARTY SERVICES:**

The applicant states consultant services have not and will not be used other than those specified in the Subcontractor Section.

**PRIOR PROJECTS:** The following are completed project statistics for ETP Agreements with this Contractor within the last five years:

Agreement No.	Location (City)	Term	Agreement Amount	Amount Earned	% Earned
ET00-0232	Burbank	2/7/00-2/6/02	\$1,959,000	\$1,753,350	90%
ET8-0704	Burbank	5/5/98-5/4/00	\$1,385,234	\$1,048,213	76%

**ACTIVE PROJECTS:** The following are current project statistics:

Agreement No.	Term	Agreement Amount	Number To be Retained	Number Enrolled	Number Completed Training	Number retained for 90 days
ET02-0141	1/1/02-12/31/03	\$672,695	500	187	43	21

The Contract Status Report dated March 26, 2003 shows 187 trainees enrolled, 21 placed, 5 dropped, and 161 active. The Contractor anticipates enrolling a total of 300 and completing at least 90 percent or 270 trainees for an overall completion rate of 54 percent. Enrollment on this Agreement will cease if and when the new proposal is approved by the Panel; but the Contractor will complete trainees already in the program.

The Contractor reports that training got off to a slow start for several reasons. Writers and actors had threatened to strike in 2001, a circumstance that stimulated production at the beginning of the year, but caused a slowdown later on after the threat disappeared. Production decreased and fewer production people were working, so employers were reluctant to send people to training due to concerns about their ability to meet ETP employment and retention requirements. The economy slowed in general after 9/11/01, again making employers apprehensive about the future and hesitant to train staff well into 2002.

Due to market conditions and a low ETP reimbursement rate, the Contractor curtailed sales and marketing for the ETP training program. Video Symphony EnterTraining (VS) found it extremely difficult to train at the Advanced Technology rate. However, the school continued to train workers to promote goodwill with its clients and experienced an increase in enrollment when it deleted the co-pay requirement, even though it has been financially difficult for them to continue the program.

Video Symphony anticipates better performance under this new proposal because: (1) the economy has improved in 2003 and production and employment in the industry are growing; and (2) there are no strikes currently pending.

**NARRATIVE:**

Video Symphony EnterTraining, Inc. (VS) is eligible to contract with the Employment Training Panel under Title 22, California Code of Regulations, Section 4400(z) and Section 4426(a)(6) as a Training Agency approved and certified by the Bureau for Private Postsecondary and Vocational Education. Participating employers will be eligible for Employment Training Panel funding under Title 22, California Code of Regulations, Sections 4416(a)(3) and (4) as service companies facing out-of-state competition and Section 4416(c) as companies involved in motion picture production.

Training will meet the Employment Training Panel's funding priorities specified in Unemployment Insurance Code, Section 10200 (b)(4), (5) and (7) for workers who are subject to displacement because of changes in technology or significantly increasing levels of international and out-of-state competition; training developed jointly by management and worker representatives; and training that promotes the retention and expansion of the state's manufacturing workforce.

This will be the fourth Agreement between VS and the Employment Training Panel. Founded in 1994, VS began as a motion picture editing products rental company. Based on demand from its customers, VS became an Avid Authorized Education Center providing computer-based, nonlinear editing system training used to create rough edits for motion pictures. Since then, the school has become a television (TV), film and video training center for a variety of software publishers, and trains media professionals on the latest digital production tools used in the entertainment industry. The school is an authorized center for Adobe, Apple, Avid, Digidesign, Discreet, and Newtek, and has worked with numerous other product vendors over the years. Trainers are industry professionals, some of whom are certified by the vendors.

Entertainment media production has been undergoing and continues to experience a major transformation from analog to digital production and delivery methods. Film projection in theaters is in the early stages of being supplanted by *digital* linear projection. TV distribution is moving from standard definition (analog) delivery to *Digital* TV (DTV) and High Definition TV (HDTV, also *digital*), as mandated by the FCC. DVD (*digital*) is pushing aside VHS (analog) in home videos; DVD rentals exceeded VHS rentals for the first time in 2002. Streaming and downloadable video delivered over the Web (*digital*) is also becoming more common.

New forms of media require new workflow techniques, new software, and new hardware that must be mastered for workers to perform at even a minimal level of competence. In addition, software and production techniques are not only upgraded and changed on a continual basis, but regularly replaced by more advanced techniques and methods. Employers in the entertainment industry face the challenges of (1) installing new software; (2) acquiring and installing complementary hardware; and (3) converting older files to new file formats. Film and video production companies, post production companies, television stations, DVD and Web content creation studios, advertising and marketing companies, and technical support companies must create products digitally and their employees must gain and maintain substantial digital dexterity. As technology unique to the entertainment industry continues to evolve, workers must be trained in the most current versions of digital software and hardware to improve their chances of continued employment and also to help the participating companies remain competitive.

Under this project, VS proposes to provide Computer Skills training to 750 frontline Producers, Editors, Assistant Editors, Production Assistants, Creative Marketing Support Staff (Internet production), Production Supervisors, Post-Production Supervisors, Digitizers, Animators, Visual Effects Artists, Designers, and Technical Support Staff.

**NARRATIVE** (continued):

**Computer Skills** in Digital Media Production will include courses in non-linear media & post production; film & video production; special effects production; audio, music and sound production; website creation and streaming media production and distribution; animation, and maintenance and troubleshooting of computer systems.

Written support for this proposal has been received from the Motion Picture Editors Guild, IATSE Local 700 and the International Brotherhood of Electrical Workers, Broadcast, Television and Recording Engineers, Local 45.

The Contractor will administer the Agreement.

**Employer Demand**

VS has many links to the employer community. Over the past 8 years, the school has built an extensive list of clients by providing classes to hundreds of employers and several industry trade unions such as IATSE Local 700 (Motion Picture Editors Guild), IATSE Local 683 (Film & Lab Technicians), IATSE 695 (Production Sound Editors), and NABET Local 53 (Broadcast Technicians & Engineers). These unions represent well over 7,000 members that work daily in post-production.

According to VS, the school's authorized training partners (such as Avid and Adobe) refer clients to VS and list them as an authorized training center on their websites and in other promotional literature. VS staff attend NAB, the National Association of Broadcasters (NAB) annual trade show in Las Vegas. VS states that NAB is the primary venue for manufacturers and employers in TV broadcast and motion picture production. Staff also attend Hollywood Post (Production) Alliance meetings, manufacturer product demos, and other gatherings of employers in the industry.

VS has an extensive marketing plan to recruit employers targeted for training. It will send out major mailings each year and conduct personal visits to companies to recruit employers and employees and to help assess specific training needs of interested employers. VS will place ads in the Motion Picture Editor's Guild magazine and in various other industry trade publications, and will send a monthly email newsletter to those in its databases. VS will place content listing ads on professional industry resource websites. A prominent announcement about ETP training will be placed on the Video Symphony website homepage, and an experienced Website Live Advisor will be available to answer questions. The school currently employs one full-time ETP Industry Liaison whose sole job, with assistance from two other staff members, is to provide marketing, sales, and customer service to the employers targeted for ETP-funded training.

Input into current curriculum requirements and updates comes regularly from contact with current and previous clients (companies and employees/trainees), training partners, unions, and other industry organizations. Software and hardware updates are immediately incorporated into the curriculum. Courses are scheduled based on an informed estimation of demand; courses that do not serve the marketplace are offered infrequently or removed from the curriculum. Employers select the training courses they need for their business and for their employees. If an employer requires training beyond the scope of scheduled courses or at unconventional times, VS will work with them to customize a class that will respond to any special needs.

**NARRATIVE** (continued):

**Supplemental Nature of Training**

VS reports that approximately 75 percent of the companies targeted for training have fewer than 20 employees and lack internal training resources. Employers typically have no established, ongoing training for their workers. Most provide little to no training on their own, and what might be offered is sporadic and generally given one-on-one by a co-worker. These companies lack financial resources, time, and the expertise in the subject matter. Even larger companies have difficulty providing staff training due to constant technological advances and the high cost of instruction and materials.

VS asserts that this training program will supplement any training that might occur at the employer worksite and that many of these employers would not provide any significant training without ETP funding. Some employers will be offering training for the first time. Others who have previously participated will send some trainees for the first time and others for updated courses or new material they have not previously received. Participating employers will certify that training (which will be exclusively for media production workers) has not been given in the past to the same workers.

VS also states that this training cannot readily be provided internally since much of it requires highly specialized software (no off-the-shelf programs), specialized and certified instructors, and unique media files and footage. VS is among a limited number of authorized training centers that can provide training, books, and training aids that are sparse or non-existent for most of the classes in the ETP curriculum except through authorized centers.

**In-Kind Contribution**

In-kind contributions to this program total approximately \$624,145. "Core" employer contributions are \$349,770, which is comprised of \$346,370 in trainee wages, fringe benefits and payroll taxes paid during training, and \$3,400 in staff time to coordinate the training program. In addition, participating employers will contribute the cost of lost production time estimated at \$50 per hour per employee while workers are in mandatory training.

The Contractor's contribution totals \$274,375, comprised of \$110,002 in support costs exceeding allowable ETP limits; \$136,748 in excess administrative costs; \$17,625 for the provision of laboratory hours to reinforce the ETP classroom training; and \$10,000 for course revision and modification time.

**COMMENTS:**

All participants in this project meet the Panel definition of frontline worker under Title 22 California Code of Regulations, Section 4400(ee).

Trainees will not produce products or services during training.

**COMMENTS** (continued):

**Budget Workpapers**

Unemployment Insurance Code, Section 10206(a)(1)(b) states “The Panel may allocate money in the fund for any of the following purposes: Reimbursement of reasonable training costs, and administrative costs incurred by contractors. In making a determination of costs to be reimbursed under this paragraph, the panel may allocate funds in accordance with any of the following methods:. . . A complete review of the proposal and its costs, including a budget listing the planned costs of training, including personnel, fringe benefits, equipment, supplies, fees for consulting or administrative services, and other costs attributable to training; ...”.

Title 22, California Code of Regulations, Section 4412 delineates Reasonable Training and Administrative Costs for Budgets. The Contractor asserts that standard ETP reimbursement rates are insufficient to fund training due to the high cost of instructional time, hardware and software, and the need for small classes (no more than one trainer to 8 trainees) due to the technical nature of the material. Video Symphony, therefore, requested permission to submit ETP Budget Workpapers to determine its reimbursement rate. The reimbursement rate of \$31.62 per training hour calculated for this Agreement and shown used in Exhibit A, Chart 1 is based on those Budget Workpapers, which were reviewed by ETP staff for the inclusion of reasonable and allowable costs in conformance with ETP Regulations. This rate is consistent with funding previously approved by the Panel for similar types of training, and is generally less than Video Symphony’s catalog rates to the public.

**Mandatory versus Voluntary Training**

Approximately 50 percent of the training will be mandatory.

**PROPOSED ACTION:**

Staff recommends that the Panel approve the One-Step Agreement and the budgeted reimbursement amount of \$31.62 per training hour, if funding is available and the project meets the Panel priorities, based on VS’s stated need on behalf of its participating employers to provide their employees with state-of-the-art skills to meet competitive pressures of the global entertainment industry.

**TRAINING PLAN:**

Grp/Trainee Type	Types of Training	No. Retain	No. Class/Lab Videocnf. Hrs	No. CBT Hrs	No. SOST Hrs.	Cost per Trainee	Hourly Wage after 90 days
Retrainee Jobs 1-5	Computer Skills	750	24-64	0	0	\$759-\$2,023	\$12.00-\$75.00
					<b><u>Range of Hourly Wages</u></b>		
					\$12.00-\$75.00		
					<b><u>Prevalent Hourly Wage</u></b>		
					\$28.30		
					<b><u>Average Cost per Trainee</u></b>		
					\$1,585		
<b><u>Health Benefit used to meet ETP minimum wage:</u></b>					<b><u>Turnover Rate</u></b>		<b><u>% of Mgrs &amp; Supervisors to be trained:</u></b>
Although some companies may pay health benefits for their employees, hourly contributions are not being used to meet ETP minimum wage requirements.					20%		0%

# Video Symphony EnterTraining, Inc Curriculum

## COMPUTER SKILLS (Digital Media Production)

Class/Lab Hours  
**24-64**

Course Number

Participants will receive training from any of the following courses:

<b><u>Introduction to Nonlinear Media &amp; Post Production</u></b>	100
❖ Learning Timecode and Types of Timecode	
❖ Learning Frame Rates, Frame Accuracy	
❖ Pixel Aspect Ratio, Frame Aspect Ratio, Lines of Resolution	
❖ Cabling & Signal Flow	
❖ Balanced and Unbalanced Audio	
❖ Component and Composite Video	
❖ Light & Color, Color Space, Gamuts	
❖ Vectorscope and Waveform monitoring	
❖ Compression, Bit rates, bandwidth	
❖ Overview of the Post Production Process	
<b><u>Introduction to Film &amp; Video Editing for Editors</u></b>	101
❖ Introductory non-linear editing features	119
❖ Digitizing and organizing source footage	FCP101
❖ Editing sync & non-sync material	
❖ Adding effects, creating titles	
<b><u>Introduction to Film &amp; Video Editing for Assistant Editors</u></b>	102
❖ Responsibilities of the Assist. Editor	100
❖ Procedures for organizing a session	510
❖ Logging, digitizing & transfer of source material film	
❖ Outputting Edit Decision Lists (EDL's) & cut lists	
❖ Digitizing	
❖ Syncing dailies	
❖ Preparing for telecine	
<b><u>Introduction to Editing Aesthetics</u></b>	105
❖ Introduction to editing techniques and principles	336
❖ Overview of the editing work environment	
❖ Introduction to editing workflow and process	
<b><u>Avid Editing Workshop</u></b>	107
❖ Hands on editing projects using footage from real-life projects of various genres	207/208
❖ Editing dialogue scenes. Comedy, action, montage and title sequences	209



## Video Symphony EnterTraining, Inc Curriculum

<b><u>Introduction to Effects for Editors</u></b>	110
❖ Apply and modify transition and single-layer effects	210
❖ Create layered effects using at least four video layers	FCP210
❖ Understanding nesting	129
❖ Manipulation of multi-layer effect	
❖ Design effects with AVID 3D effects	
❖ Design Digital Video Effect (DVE) templates	
❖ Work with Chroma & Luma keys	
<b><u>Introduction to Avid Xpress DV</u></b>	119
❖ Learn basic non-linear editing features	129
❖ Digitizing and organizing source footage	
❖ Editing sync & non-sync material	
❖ Adding effects, creating titles	
<b><u>Real-Life Simulation Editing</u></b>	336
❖ Principles of long form dramatic editing	
❖ Editing of dialogue, Scenes & Actions	
❖ Use of music & sound effects	
<b><u>Advanced Real-Life Simulation Editing</u></b>	337
❖ Character Development & crafting an actor's performance	
❖ Interscene pacing & augmentation	
❖ Politics of editing: working with the director, producer & distributor	
<b><u>Editing Workflow, Project Synthesis &amp; Management</u></b>	341
❖ Start-to-finish project fulfillment	
❖ Communication, coordination with supervising producer	
❖ Editing to a written script interspersed with verbal directions	
<b><u>Advanced Film &amp; Video Editing Tips &amp; Techniques</u></b>	201
❖ Advanced Features of Media Composer	
❖ Time Savings Techniques	
❖ Troubleshooting Techniques	
<b><u>Trimming</u></b>	202
❖ Basic Trimming	FCP201
❖ Multi-channel trimming	
❖ Sync Analysis	
❖ Sync-changing techniques	
<b><u>Decks &amp; Digitizing</u></b>	203
❖ Working with master clips & media files	
❖ Prep non time-coded media for online discussion	

## Video Symphony EnterTraining, Inc Curriculum

<b><u>Mixers, the Avid &amp; Sound</u></b>	204
❖ How to use the most common mixers found attached to the Avid	
<b><u>Intermediate Troubleshooting for Film &amp; Video Editing</u></b>	205
❖ Methodology of identifying problems	ACSR400
❖ Isolating & determining root causes	
❖ Examining signal flow	
❖ Issues involving external peripheral devices	
<b><u>Advanced Technical Issues, Unity Networking</u></b>	ACSR400
❖ High-speed data transfer interface	ACSR402
❖ Connectivity issues	ACSR410
❖ Networking, storage and data transfer	ACSR420
<b><u>Flex Files &amp; Project Management</u></b>	208
❖ Flex File Conversions	
❖ Film Identification & verification	
❖ Project organization, backup	
<b><u>Cabling &amp; Hook-up</u></b>	209
❖ Essentials of cable identification, usage & capacity	
<b><u>Intermediate Avid Effects Workshop</u></b>	210
❖ Intermediate-level effects demonstration and workshop	
<b><u>Advanced Effects for Editors</u></b>	305
❖ Nonlinear editing effects	
❖ Using the palette of available effects	
❖ Multiple video track layering (compositing), nesting	
❖ Manipulation of multi-layer effects	
<b><u>Creating Graphics &amp; Mattes w/Media Composer &amp; Photoshop</u></b>	310
❖ Moving media between non-linear system & third party graphics	329
❖ Integrating Photoshop graphics in an editing timeline	
❖ Using intraframe editing to create paint effects & mattes	
❖ Preparing graphics for import	
<b><u>Finishing on the Avid Media Composer or Symphony</u></b>	320
❖ Calibrate a Media Composer or Symphony system	
❖ Develop effective project strategies for offline and online sessions	
❖ Efficiently conform a finished sequence on the Media Composer or Symphony	
<b><u>Avid Symphony Color Correction &amp; Effects</u></b>	324
❖ Perform basic and secondary color correction	
❖ Perform motion tracking and stabilization	
❖ Reformat a program in multiple aspect ratios	

## Video Symphony EnterTraining, Inc Curriculum

### **Final Cut Pro Color Correction & Effects**

FCP330

- ❖ Perform basic and secondary color correction
- ❖ Perform motion tracking and stabilization
- ❖ Reformat a program in multiple aspect ratios

### **DaVinci Color Correction & Effects**

DAV330

- ❖ Perform basic and secondary color correction
- ❖ Perform motion tracking and stabilization
- ❖ Reformat a program in multiple aspect ratios

### **Advanced Workflow, Editing for Assistant Editors**

510

- ❖ System set-up & digitizing methods
- ❖ Personal user settings
- ❖ Bin & list Management
- ❖ Working with networks & digital outputs

341

### **Basic Avid Operating Certification**

541

- ❖ Basic editing assessment
- ❖ Basic signal flow, cabling
- ❖ Basic logging, digitizing, output assessment

### **Intermediate Avid Operating Certification**

542

- ❖ Intermediate editing assessment
- ❖ Intermediate digitizing, logging
- ❖ Film project organization, management
- ❖ Film editing, conversion assessment

### **Avid Effects & Graphics Certification**

544

- ❖ Basic editing assessment
- ❖ Basic digitizing, output assessment

### **Avid Technical Setup, Troubleshooting Certification**

543

- ❖ Advanced signal flow and cabling assessment
- ❖ Understanding Media Composer system setup
- ❖ Understanding Media Composer software logistics
- ❖ Understanding the Macintosh OS (operating system)

### **Avid Project Synthesis & Management Certification**

545

- ❖ Start-to-finish project competency assessment

341

### **Introduction to ProTools**

PT101

- ❖ Importing audio files
- ❖ Recording modes
- ❖ Audio Regions
- ❖ Basic editing and mixing

## Video Symphony EnterTraining, Inc Curriculum

### **ProTools Production**

PT201

- ❖ Overview of production environments
- ❖ Session Management
- ❖ Navigation and control
- ❖ Recording modes for various applications

### **ProTools Operator Certificate – Music Editing**

PT210M

- ❖ Advanced Music Editing I
- ❖ MIDI (Musical Instrument Digital Interface) tools and techniques
- ❖ Sampler integration
- ❖ Synchronization
- ❖ Multichannel audio

### **ProTools Operator Certificate – Post Production**

PT210P

- ❖ Advanced Post Editing I
- ❖ Advanced Mixing I
- ❖ Multiple deck control
- ❖ Digital picture integration with Avid and AVoptionXL (AudioVisual Option) (XL = brand name)

### **ProTools Expert Certificate – Music Editing**

PT310M

- ❖ Advanced Music Editing II (advanced audio and MIDI editing, retiming, conforming)
- ❖ Advanced Mixing II (surround sound, panning, cue mixes, automation)
- ❖ Plug-ins, Collaboration techniques

### **ProTools Expert Certificate – Post Production**

PT310P

- ❖ Advanced post editing II (speed techniques for dialog, music and effects)
- ❖ Advanced Mixing II (surround sound, multiple simultaneous mixes, and downmixing)
- ❖ Troubleshooting
- ❖ Collaboration issues

### **Music Recording and Production**

PT250

- ❖ Gain structure, recording concepts and field recording equipment
- ❖ Recording live, ambient sounds

### **Sound Effects and Production Audio Recording and Editing**

PT260

- ❖ Recording sound effects for shows
- ❖ Editing sound effects for shows
- ❖ Developing techniques to enhance field recording and editing

### **ADR (Automatic Dialogue Replacement), Voice Over, and Foley Concepts and Recording**

PT270

- ❖ Recording dialogue, voiceover, and Foley
- ❖ Editing dialogue, voiceover, and Foley
- ❖ Determining techniques to enhance overall sound design for a show

## Video Symphony EnterTraining, Inc Curriculum

<b><u>Maintenance &amp; Troubleshooting Pro Tools Systems</u></b>	PT400
❖ Methodology of identifying problems	
❖ Isolating & determining root causes	
❖ Examining signal flow	
❖ Issues involving external peripheral devices	
<b><u>Introduction to Avid Xpress DV</u></b>	119
❖ Input of source footage	
❖ Assembling and trimming sequences	
❖ Editing audio	
❖ Creating titles	
❖ Output of finished program	
<b><u>Avid Xpress DV (Digital Video) Effects</u></b>	129
❖ Creating multilayered effects	
❖ Keyframe effects	
❖ Effects templates	
❖ Nested layers	
<b><u>Advanced Avid Xpress DV</u></b>	329
❖ Preparing and importing still or moving graphics	
❖ Creating and using alpha channels, layers and matte keys	
❖ Using Adobe Photoshop to treat logos and web graphics	
<b><u>Avid Certified Service Representative System Support for Media Composer</u></b>	ACSR400
❖ SCSI (Small Computer Storage Interface), storage software and hardware troubleshooting	
❖ System software and hardware	
❖ Signal flow	
❖ System Integration	
<b><u>Unity MediaNet Installation and Administration</u></b>	ACSR402
❖ Identifying and understanding installation of Unity MediaNet	
❖ Configuration and troubleshooting procedures	
❖ Use of Avid MediaManager	
❖ Use of Avid TransferManager	
❖ Working with Networking hardware and software	
<b><u>Avid Certified Service Representative</u></b>	ACSR410
❖ MediaShare	
❖ Mediadock	
❖ DLT 35 (Digital Linear Tape)	
❖ Latest Avid Media Composer features	
<b><u>Unity MediaNet</u></b>	ACSR420
❖ Networking, Standards, and Configurations	

## Video Symphony EnterTraining, Inc Curriculum

### **Introduction to Adobe Illustrator**

601

- ❖ The palettes & using tools
- ❖ Drawing & editing
- ❖ Pen tool techniques
- ❖ Type tool features
- ❖ Transformation tools
- ❖ Gradients & graphs
- ❖ Adobe file sharing & compatibility
- ❖ Color separations for CMYK (Cyan Magenta Yellow Black) printing

### **Introduction to Adobe Photoshop**

610

- ❖ Image processing with Photoshop
- ❖ Integrating images in production

### **Intermediate Adobe Photoshop**

611

- ❖ Photo re-touching
- ❖ Basic pen tool technique
- ❖ Vector shapes and clipping
- ❖ Masking & layering techniques

### **Advanced Adobe Photoshop**

612

- ❖ System calibration and preferences
- ❖ Channels and mask effects
- ❖ File sharing and compatibility
- ❖ Advanced layers
- ❖ Advanced Image correction

### **Introduction to Adobe After Effects**

620

- ❖ Composite layers
- ❖ Set keyframes
- ❖ Modify geometric properties
- ❖ Preparing your files, pre-composing, keyframes
- ❖ Time re-mapping, transfer window, audio essentials
- ❖ Masking, filters
- ❖ Keyframing assistants, character animation, keying

### **Intermediate Adobe After Effects**

621

- ❖ Writing text effects and other text effects
- ❖ Animated masks
- ❖ Advanced matting
- ❖ Motion tracking
- ❖ Format issues & rendering: 3.2 pulldown, field rendering and other theories

### **Advanced After Effects**

622

- ❖ How'd They Do That? Analyzing, dissecting, rebuilding, and revising well-known commercials, movie trailers, and other commercial projects in After Effects.

## Video Symphony EnterTraining, Inc Curriculum

<b><u>Introduction to Boris FX (Special Effects)</u></b>	811
❖ Creating movement with keyframes	812
❖ Compositing images	813
❖ Importing images	
❖ Text and Title animation	
❖ Effects, filtering and compositing	
❖ Color correcting	
❖ Creating spheres	
❖ Managing layers	
 <b><u>Intro to DVD (Digital Video Disk) Production – Sonic Creator, Fusion</u></b>	701
❖ Interactive introduction to DVD	702
❖ MPEG-2 (Motion Photographic Experts Group 2) compression performed on media elements	
❖ Interactive authoring	
 <b><u>Intro to DVD Production - Apple DVD Studio Pro</u></b>	703
❖ Working with the O/O paradigm	
❖ Features & functionality of authoring tools	
❖ Interactive introduction to DVD	
❖ MPEG-2 compression performed on media elements	
❖ Interactive authoring	
 <b><u>Designing DVD Menu Graphics</u></b>	706
❖ Menu Design planning & creation	707
❖ Machine limitations	
❖ Using the player's built-in buffer	
 <b><u>Encoding Audio and Video for DVD</u></b>	711
❖ Reduction of distracting artifacts	
❖ Varying the encode pattern	
❖ Setting inverse telecine parameters for 24-frame film-based material	
❖ Basics of encoding audio for DVD	
❖ Compatible Audio formats	
❖ Working with Apple's software-based A-pack to encode AIFF files (Macintosh audio file format) directly to AC-3 (compressed audio format) in either two or 5.1 channel Dolby Digital	
 <b><u>Intermediate DVD Authoring for Sonic Creator/Fusion</u></b>	721
❖ Sophisticated Navigation & command structures	
❖ Program multiple camera angles and audio streams	
❖ Move seamlessly from asset to asset within a Program Chain	
❖ Creating & importing subtitle	

## Video Symphony EnterTraining, Inc Curriculum

### **Intermediate Authoring for DVD Studio Pro**

723

- ❖ Project planning
- ❖ Encoding fundamentals
- ❖ Advanced authoring
- ❖ Menu Design
- ❖ Web-connectivity

### **Advanced DVD Production**

731

- ❖ Setting layer breaks for dual-layer titles 732
- ❖ Customizing User Operations for limited viewer access 735
- ❖ Devising complex cell commands
- ❖ Proofing irregularities
- ❖ DVD-R/DLT workflow (DVD-R = Recordable DVD. DLT = Digital Linear Tape)
- ❖ Backup to DLT
- ❖ Organization of assets
- ❖ Creating Hybrid DVDs
- ❖ Creating Web-connected DVDs
- ❖ Quality Control issues and operation

### **DVD Production with Sonic Scenarist**

741

- ❖ Interactive introduction to DVD 742
- ❖ MPEG-2 compression performed on media elements
- ❖ Interactive authoring

### **DV Cameras & Lighting**

941

- ❖ Lighting techniques 942
- ❖ Camera operation
- ❖ Camera filters

### **Introduction to Editing with Final Cut Pro**

FCP101

- ❖ Learn basic non-linear editing features FCP120
- ❖ Organizing source footage
- ❖ Editing non-sync material
- ❖ Trimming sequential material
- ❖ Adding transition & filter effects

### **Advanced Editing with Final Cut Pro**

FCP201

- ❖ Trimming
- ❖ Multi-channel trimming
- ❖ Sync Analysis
- ❖ Sync-changing techniques
- ❖ Advanced effects tips & techniques
- ❖ Troubleshooting techniques



## Video Symphony EnterTraining, Inc Curriculum

### **Effects with Final Cut Pro**

FC210

- ❖ Apply and modify transition and single-layer effects
- ❖ Create layered effects using at least four video layers
- ❖ Nesting
- ❖ Manipulating multi-layer effects

### **Web Site Creation using Dreamweaver**

911

- ❖ Understanding basic HTML (Hyper Text Markup Language)
- ❖ Creating a basic Web Site: Links, queries, web-bots
- ❖ Refining the WYSIWYG image (what you see is what you get)
- ❖ Java & Visual Basic Script
- ❖ Webcasting
- ❖ Commerce applications

912

913

### **Introduction to Flash Animation**

920

- ❖ Utilizing Timelines
- ❖ Creating Simple Objects
- ❖ Modifying Simple Objects
- ❖ Complex Objects on a Single Layer
- ❖ Complex Objects on Multiple Layers

### **Intermediate Flash**

921

- ❖ Using Non-Flash Graphics
- ❖ Frame-by-Frame Animations
- ❖ Animation with Motion Tweening
- ❖ Animation with Shape Tweening
- ❖ More Complex Animation Tasks

### **Advanced Flash I**

922

- ❖ Interactivity with Frame Actions
- ❖ Interactivity with Buttons
- ❖ Adding Sound
- ❖ Complex Interactivity
- ❖ Programming

### **Advanced Flash II**

923

- ❖ Complex audio controls in Flash
- ❖ Troubleshooting methodology
- ❖ Working with arrays
- ❖ Advanced variables, expressions & properties
- ❖ Creating scripted animation
- ❖ Working with 3rd-party text animation tools
- ❖ Integrating Generator and Swift

## Video Symphony EnterTraining, Inc Curriculum

<b><u>Flash Production Essentials</u></b>	925
❖ Principles of animation	
❖ Storyboarding	
❖ Visual storytelling	
❖ Writing interactive movies	
❖ Math for animation	
❖ Physics for animation	
<b><u>Advanced Flash III</u></b>	926
❖ Integrating Flash with JavaScript and frames, pop-ups	
❖ Integrating Flash and Quicktime	
❖ Preloaders: strategies, implementation, bandwidth management	
❖ Building hybrid web sites (Flash + HTML)	
❖ Converting a Flash site to HTML low bandwidth	
❖ Flash design and production for e-learning, presentations	
<b><u>Flash for TV</u></b>	927
❖ Interactive TV (Television) overview	
❖ Building episodic TV companion web sites	
❖ Flash for post-production	
❖ Flash for animatics & movie previsualization	
❖ Managing a Flash production team	
❖ Working with 3rd-party 3D (3-Dimensional) animation tools	
<b><u>Streaming Media Production &amp; Distribution</u></b>	931
❖ Encoding low bandwidth movies using Cleaner,	932
❖ The Sorenson video codec, and QDesign audio codec	
❖ Streaming QuickTime movies using QuickTime, Streaming Server on Macintosh OSX (Operating System Version 10) Server	
❖ Preparing files for progressive downloading and streaming of Real, Windows Media, Quicktime, MPEG files	
<b><u>Post-Production Supervision</u></b>	100
❖ Overview of the Post Production process	PT140
❖ Supervising the telecine process	341
❖ Supervising offline/online editing	
❖ Film printing	
❖ Posting sound	
❖ Start-to-finish editorial project management	
<b><u>Animation Modules 1 &amp; 2</u></b>	
❖ Introduction To Modeling & Layout	1410
❖ Introduction To Using Modeling Tools	1411

## Video Symphony EnterTraining, Inc Curriculum

### **Animation Modules 3 & 4**

- ❖ Introduction To Using Layout Tools-LW (Lightware): Basic layout tools 1412
- ❖ Introduction To Using Character Modeling Tools: 1413
- ❖ Basic organic modeling tools

### **Animation Modules 5 & 6**

- ❖ Introduction To Basic Lighting & Visual Effects 1414
- ❖ Introduction To Basic Animating 1415

### **Animation Modules 7& 8**

- ❖ Introduction To Rendering & Editing 1416
- ❖ Intermediate Animation
- ❖ Introduction To Photo-Realistic Modeling & Texturing 1430

### **Intermediate Animation Modules 9 & 10**

- ❖ Lighting & Camera Composition: Intermediate 'match-lighting' & camera tools 1431
- ❖ Introduction To Sci-Fi Visual Effects (VFX): Sci-Fi VFX tools in modeler & layout 1432

### **Intermediate Animation Modules 11 & 12**

- ❖ Intermediate Hard-Surface Modeling & Texturing:  
Intermediate realistic space-ship design 1433
- ❖ Introduction To Pre-Visualization Animation Tools 1434

### **Intermediate Animation Module 13**

- ❖ Intermediate Animating: pre-visualization animation tools 1435

### **Intermediate Animation Module 14**

- ❖ Intermediate Sci-Fi Visual Effects: Sci-Fi VFX tools in modeler & layout 1436

### **Intermediate Animation Modules 15 & 16**

- ❖ Introduction To Green-Screen: basic green-screen tools 1437
- ❖ Introduction To Compositing: basic compositing tools 1438

### **Intermediate Animation Module 17**

- ❖ Intermediate Rendering & Editing 1439

### **Advanced Animation Modules 18 & 19**

- ❖ Advanced Natural Elements 1450
- ❖ Advanced Photo-Realistic Organic Modeling 1451

### **Advanced Animation Module 20 & 21**

- ❖ Advanced Photo-Realistic Texturing & Animating: 1452
- ❖ Advanced Pre-Visualization Animation: 1453

## Video Symphony EnterTraining, Inc Curriculum

### **Advanced Animation Module 22 & 23**

- ❖ Background Plate Shoot, with Comp-Measurements: Video plate shooting tools 1454
- ❖ Advanced Photo-Realistic Character Modeling: organic character modeling tools 1455

### **Advanced Animation Module 24 & 25**

- ❖ Advanced Photo-Realistic Character Texturing: Organic character texturing tools 1456
- ❖ Advanced Character Animation for Compositing: Realistic character animation 1457

### **Advanced Animation Module 26 & 27**

- ❖ Advanced Compositing with Background Plates 1458
- ❖ Advanced Sound and Editing of Animation 1459

### **Advanced Animation Module 28 & 29**

- ❖ Advanced Modeling for Compositing: 'rigging' a skeleton for animation 1460
- ❖ Advanced Special Effects for Compositing: Using the 'Acid' plugin, with particles 1461

### **Advanced Animation Module 30 & 31**

- ❖ Advanced Animation for Compositing: 'match-move' animation tools 1462
- ❖ Advanced Compositing with Background Plates 1463
- ❖ Creating Titles and Credits 1471

### **Advanced Animation Module 32 & 33**

- ❖ Creating Professional Case and Labels 1472
- ❖ Adding Sound-Track and Sound-FX 1473

### **Advanced Animation Module 34 & 35**

- ❖ Laying Off to VHS (Vertical Helical Scanning) Tape, CD (compact disk) and DVD 1475

### **Introduction to Maya**

- ❖ Creating models using primitives and surfaces 1201
- ❖ Setting keyframes to animate objects
- ❖ Shading, textures, and lighting
- ❖ Particle events and attributes
- ❖ Rendering for final output

### **Intermediate Maya**

1202

- ❖ Character setup
- ❖ Skeletons and inverse kinematics
- ❖ Complex animation using motion paths
- ❖ Deformers
- ❖ Multiple lights, bump and specular maps
- ❖ Shading networks and manipulation

Video Symphony EnterTraining, Inc Curriculum

**Introduction to Eyeon Digital Fusion** 1501

- ❖ Compositing and effects
- ❖ Creating flows
- ❖ Composite render layers
- ❖ Text animation
- ❖ Color correction
- ❖ Rotoscoping

**Introduction to Discreet Combustion** 1311

- ❖ Compositing and effects
- ❖ Creating flows
- ❖ Composite render layers
- ❖ Text animation
- ❖ Color correction
- ❖ Rotoscoping

**Computer Game Design** 1701

- ❖ Prototyping tools
- ❖ Flowcharting
- ❖ Storyboarding
- ❖ Implementing the prototype

**Participating Employers in Retrainee/New Hire  
Multiple Employer Contracts**

Contractor's Name: Video Symphony EnterTraining, Inc.

CCG No.: ET03-0000

Reference No: 03-0266

Page 1

PRINT OR TYPE

Company: Channel One

Address: 5300 Melrose Place

City, State, Zip: Los Angeles, California 90038

Contact Person & Title: Alberto Arce, Production Manager

Telephone No.: 323 860-1200

Collective Bargaining Agreement(s): No

Estimated #of employees to be retrained or hired under this Agreement: 50

Total # of full-time company employees worldwide: 115

Total # of full-time company employees in California: 90

Company: KMEX

Address: 5999 Center Drive

City, State, Zip: Los Angeles, California

Contact Person & Title: Marilyn Davis, Director Human Resources

Telephone No.: 310 348-3566

Collective Bargaining Agreement(s): Yes NABET – Local 53

Estimated # of employees to be retrained or hired under this Agreement: 50

Total # of full-time company employees worldwide: 209

Total # of full-time company employees in California: 209

Company: La Agencia de Orci & Asociados

Address: 11620 Wilshire Blvd., Suite 600

City, State, Zip: Los Angeles, California 90025

Contact Person & Title: Luz Marina Lopez, V.P. Director of Human Resources

Telephone No.: 310 444-7300

Collective Bargaining Agreement(s): No

Estimated # of employees to be retrained or hired under this Agreement: 18

Total # of full-time company employees worldwide: 90

Total # of full-time company employees in California: 90

**Participating Employers in Retrainee/New Hire  
Multiple Employer Contracts**

Contractor's Name: Video Symphony EnterTraining, Inc.

CCG No.: ET03-0000

Reference No: 03-0266

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PRINT OR TYPE

Company: Point. 360

Address: 7083 Hollywood Blvd. Ste. 200

City, State, Zip: Hollywood, California

Contact Person & Title: Mary Kay Berg, Director of Human Relations

Telephone No.: 323 860-6230

Collective Bargaining Agreement(s): No

Estimated # of employees to be retrained or hired under this Agreement: 200

Total # of full-time company employees worldwide: 425

Total # of full-time company employees in California: 360

Company: Premiere Radio Networks

Address: 15260 Ventura Blvd. Ste. 500

City, State, Zip: Sherman Oaks, California 91403

Contact Person & Title: Eric Caver, Director of Production

Telephone No.: 818 377-5351

Collective Bargaining Agreement(s): No

Estimated # of employees to be retrained or hired under this Agreement: 25

Total # of full-time company employees worldwide: 798

Total # of full-time company employees in California: 390